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ABSTRACT

The question of whether or not art can be distinguished from all that is called visual culture has become central to art theoretical discussion over recent decades. This collection of essays and responses addresses this question with the specific aim of making sense of an epistemology of art, with the assumption that nothing less than a persuasive account of how art can be known will provide the conceptual foundation on which all theory and practice in art education ultimately rests. Under the collection's first section, "On Knowing: The Position Statements," are these essays: "How Are We to Understand Art at the Beginning of a New Century?" (Paul Duncum); "How Do We Understand Art?: Aesthetics and the Problem of Meaning in the Curriculum" (Kerry Freedman); "What Does It Mean To Know Art?: An Institutional Account" (Ted Bracey); "How Can We Know Art?: The Purple Haze of Epistemology in Art Education" (Philip Pearson); "Knowing Art through Multiple Lenses: In Defense of Purple Haze and Grey Areas" (Graeme Chalmers); and "How Can Theory Inform Knowing and Teaching about Art?" (Elizabeth Garber). Under the collection's second section, "On Knowing: The Responses," are these essays: "Art, Visual Culture and Art Education" (Paul Duncum); "Understanding Art as Process and Product: So What's New?" (Kerry Freedman); "Art and Social Life: Some Differences of Approach" (Ted Bracey); "Retreat from the Purple Haze" (Philip Pearson); "Maintaining the Purple Haze" (Graeme Chalmers); and "Knowing Art as a Social Entity" (Elizabeth Garber). (BT)

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